metalsmith

Exhibition in Print

A PUBLICATION OF
METALSMITH AND SOCIETY
OF NORTH AMERICAN
GOLDSMITHS

JURIED EXHIBITION IN PRINT

Shifting Sites

Essayist
Susie Silbert

Jurors
Eva Eisler
Lauren Fensterstock
Lori Talcott

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LAUREN FENSTERSTOCK
LORI TALCOTT

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CARLI HOLCOMB
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mixed media
24' x 72 x 23'"
PHOTO: DAVID HUNTER HALE

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CONTRARY TO SENSORY PERCEPTION, we do not walk upon stable ground. Molecules dash beneath our feet, tectonic plates drift, and the Earth spins hundreds of miles per second.

Instability also underlies today's artistic plane, where we find an unprecedented blurring of boundaries between craft, design, art, fashion, and jewelry. On this evolving and dynamic landscape, many in the metalsmithing field are redirecting themselves, transgressing old borders, and expanding their creative territories.

This juried *Exhibition in Print*, on the theme of "Shifting Sites," spotlights ways that makers are migrating to new venues and formats with their work. Jurors Eva Eisler, Lauren Fensterstock, and Lori Talcott selected examples that address the new fluidity within metalwork. The result is an adventurous medley, encompassing ephemerality, site specificity, geology, mapping, and hybridizing jewelry.

Guest essayist Susie Silbert provides a fertile context within which to ponder our quest for physical orientation. Silbert surveys the historical changes in human wayfinding, from our reliance on bound atlases and compasses to GPS and Google Maps. She observes that, in spite of our technological umbilical cords, an anxiety about our groundedness and sense of place still persists. As Silbert writes, "Even in this data-saturated era, people turn to what they have always turned to, to make the theoretical real. They gather shells. They collect stones. They buy souvenirs. They make objects."

While the world perpetually shifts and turns, this *Exhibition in Print* demonstrates how jewelers and metalsmiths can help us find bearings and chart our course: "Affixing the world to us and us to the world…linking us to our past and helping us forge our way forward into the future."

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

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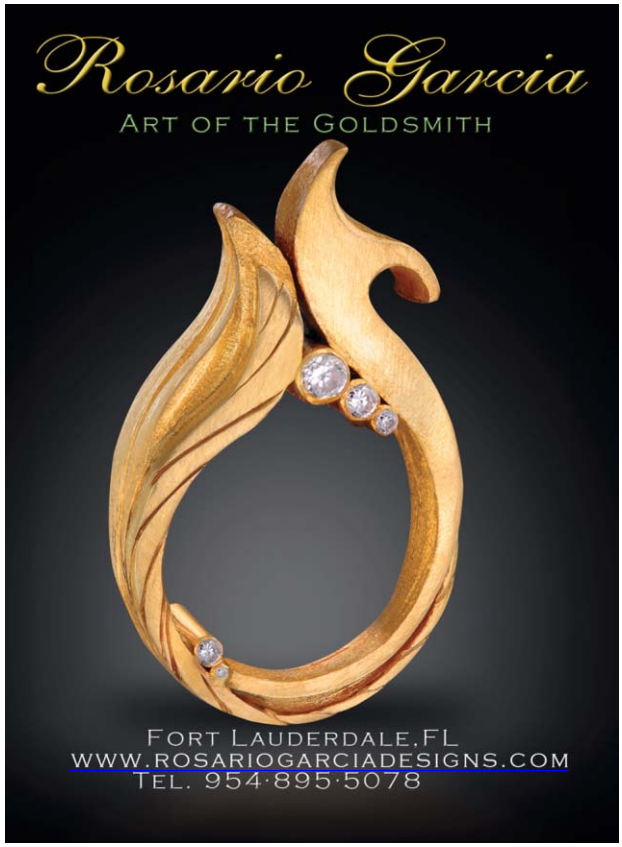
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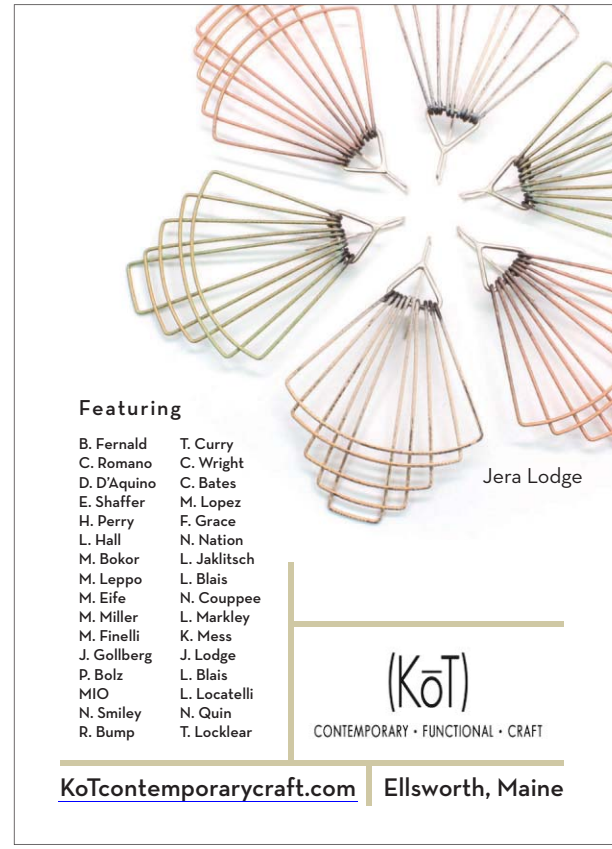
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Mapping Meaning

On Ways of Wayfinding

BY SUSIE SILBERT

THE INHERITANCE OF THE 21ST CENTURY is freedom from, in the words of John Hessler, curator of geography and maps at the Library of Congress, "the anxiety of wayfinding."[1] Our instant connection to satellite-enabled maps, which allows us to ping the heavens at will to get a sense of where exactly we are located on the ground, has relieved us of all of that. With Google Maps at our fingertips, GPS in our cars, and pedometers strapped to our wrists to track the route and distance of our jogs, we are only a few clicks, scrolls, or Siri directions away from being found. Paper atlases, coffee-stained and dog-eared, are no longer must-have items in the car, to say nothing of the water-mounted bubble compass that nonetheless still adorns the dashboard of my father's convertible. And who even knows what orienteering is anymore? Those of you who do will be glad to know that the Girl and Boy Scouts still have a badge for it.

PHOTO: LIBRARY OF CONGRESS, GEOGRAPHY AND MAP DIVISION; RESTON, VA. : INTERIOR-GEOLOGICAL SURVEY, 1984

These days, worries about missing an exit on the highway, getting turned around in an unknown neighborhood, or even losing one's way in the forest are gone or at least diminished. But in their place, new fears have arisen. From outdoorsy types preoccupied with the loss of wild spaces, to neuroscientists postulating that over-reliance on GPS may lead to diminished activity in the hippocampus, to more fundamental concern about what will happen when, and if, the satellites go dark, identifying our place in the world and linking that place to where we will be next or have just come from remains a sensitive subject.

Wayfinding, of course, is only one use of maps today. Since its invention in the 1960s, GIS (geographic information system) technology has created opportunities to navigate space in an entirely novel way. Brought into the computer era by British geographer Roger Tomlinson, a GIS allows a mapmaker to expand beyond the two-dimensional limits of traditional cartography, grafting seemingly unconnected data points onto digital maps to create dynamic, multilayered, searchable views correlating location and activity. Tomlinson created the first operational GIS to help the Canadian government keep better track of the trees, animals, and minerals that dot its terrain, but since then the technique has been employed to track and catalogue almost anything you can imagine. When you open the Yelp app to search all the Thai restaurants in your neighborhood, check in at your favorite watering hole, or see a map of all the NRA-supporting Democrats in your town on TV, it is a GIS that is aggregating the data.

Unlike paper maps or atlases, which are intended to provide the most expedient route between known locations, GIS technology reveals connections between individual places of action and activity that may never have been connected before. Areas most in need of disaster relief, congregations of Syrian migrants on distant Greek beaches, or more prosaically, pockets of single men on Tinder, are all illuminated and made actionable through this computer-generated lens. In essence, with its ability to aggregate and deploy a wide range of data sets to catalogue nearly anything, GIS and its allied technologies create maps of sites forming, shifting, and dissolving in real time.

As it is integrated into cell phones and paired with social media, GIS technology has also revolutionized revolution. Armed with an internet connection and pulling data from Twitter, Facebook, proprietary social media apps, Google, and other mapping sites, as well as regular old text messages, this technology has allowed protestors across the globe to create highly sensitive maps in real time, tracking everything from the position of riot police to easy escape routes should they begin to move in. It's what enabled news of Mohamed Bouzazi's self-immolation to spread so quickly through Tunisia, sparking the Arab Spring, and allowed Egyptian computer engineer-turned-activist Wael Ghonim and others to coordinate the protests in Tahrir Square just a few months later. These high-tech tools, which are also called tactical mapping or "maptivism," have simultaneously created the infrastructure for nonviolent protests of a massive scale and, through their public documentation on the Internet, ensured that these struggles would reach a global audience nearly instantaneously.

At its core, tactical mapping, like Wikipedia, relies on a utopian notion of the democratization of information in line with the promises of the open Internet. Any user anywhere can access and amend the data to best meet the needs of the group. Certainly, in the best scenarios—for instance in Ghonim's organization of protests in Egypt—that has been the case.

But maps are not inherently democratic. Instead, whether produced through traditional cartography or computer

"Even in this data-saturated era, people turn to what they have always turned to, to make the theoretical real. They gather shells. They collect stones. They buy souvenirs. They make objects."

generated, all maps are the result of the mapmakers' biases and editing. This is true even of maps generated through the most open-source methods and using the most widely accessible technologies. And it must be: maps are compressed information; they work because they are smaller than the thing they are trying to describe.

Even the largest, most seemingly authoritative arbiters of landscape, Google Maps and Google Street View, show evidence of this issue. Ambitious projects to document the world as it is, as thoroughly as possible, even these technologies tell the "truth" of a given place only on the day the satellite floats overhead, or when the Google Car, with its nine mounted cameras, passes by. Even then, its maps only record what cameras, and the blackbox of the software that stitches them together, see. People in the midst of their day-to-day lives or in moments of great crisis, ostensibly secret government outposts, all are captured by Google's accidental oculus.

Rife with glitches and recording voyeuristic moments that documentary photographers can only dream of finding on their own, the enormity of this nearly 1:1 scale map has inspired a whole new realm of artistic inquiry. Jon Rafman, Michael Wolf, Doug Rickard, and Mishka Henner, among others, have created alluring, mysterious, and ultimately captivating bodies of work by sifting through the seemingly endless data generated by Google. Focusing their computer-screen viewfinder on forgotten moments of poignancy, violence, racialinequality, and military installations, their work is an prodigious reminder that the simple existence of a map does not guarantee comprehension.

Writing of this artwork in a 2011 blog post for *The Paris Review*, Avi Steinberg sums up the inherent messiness of mapmaking these works reveal. "To truly use the country as its own map…" he records, "involves weaving discomfiting images of the country directly into the fabric of the map. The result is not a tidy diagram of the world abstracted onto a black slab…but rather a patchwork that chronicles, among many other things, the troubling process by which the map was composed."[2]

The notion of using the country as its own map, as Steinberg points out in his text, is a literary tradition that stretches back beyond Jorge Luis Borges's 1946 short story "On Exactitude in Science" to Lewis Carroll's 1889 novel *Sylvie & Bruno*. In each story, the author chronicles what Borges calls a "map of the Empire the size of the Empire."[3] Huge and unwieldy, neither map is used, in part because even at their exaggerated sizes, they do not deliver on their promise of verisimilitude. While the mapmakers in Borges's and Carroll's stories have perfected the art of cartography, advancing to such a degree as to be able to create these detailed and elaborate maps, their simulacra are devoid of the most essential characteristic any user desires: the breath of life. Put another way, the map the size of the country was never used because the country—with its trees and rocks, rays of sunshine, and soft breezes—is a better key to itself than any map ever could be.

It's the same with Google Maps today. Though easier to use than the paper maps in either of these stories, compressed and framed as it is in comparatively microscopic screens of laptops and phones, the grand map of Google still only allows limited, mediated views of the locales it shows. The distances between things are flattened and hollowed out, time is frozen, and landscape becomes a tableau to be animated by the viewer's imagination alone. And thus, even in this data-saturated era, people turn to what they have always turned to, to make the theoretical real. They gather shells. They collect stones. They buy souvenirs. They make objects.

Within the notion of animating place through physical remnant, metalwork has long figured prominently. In the Migration Period following the collapse of the Roman Empire, for instance, Franks and Merovingians collapsed wealth and meaning into crude champlevé brooches in gold, garnet, and glass. Wearable and transportable, with stylistic references to all the places they had been and all the peoples they had absorbed, these brooches were tangible signifiers of place and stability in a period of great chaos and change. In the Middle Ages, pilgrim badges functioned in an analogous way, but with a religious focus. Cast in pewter, these small pins recorded the architecture of holy sites and visages of saints so that the pilgrims could have a tactile reminder of the their journey.

Girl Scout Orienteering Badge

FRANKISH
Disk Fibula, 7th century
gilded bronze, stones, glass paste
diameter 1 ¾"
COLLECTION OF
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VENETIAN
Pilgrim Badge, 13th-14th century
lead
1 ⅛ x ¾ x ⅛"
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NIKOLAUS PFAFF
Rhinoceros Horn Goblet with Lid, 1611
white rhinoceros horn,
African warthog tusks,
silver gilt, partly painted
23 ½ x 10 ¾"
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MUSEUM, VIENNA

Later, in the Renaissance and Early Modern period, elaborate constructions by goldsmiths such as Wenzel Jamnitzer and Nikolaus Pfaff provided intellectual infrastructure, by way of elaborately wrought mounts, for European patrons looking to make sense of the newly "discovered" territories "uncovered" by the Age of Exploration. Today we know the period as the beginning of a long and genocidal colonization of much of the world, but the metal objects and the exotica they contained—the mounted bezoar stones, carved coconuts, rhinoceros tusks, betel nuts, nautilus shells, and coral of all kinds—represent some of the most culturally inclusive impulses of the time. Mounted into recognizable forms such as cups, chalices, boxes, and freestanding figures, and encrusted with contextualizing ornament that reinforced European cosmology, the goldsmiths organized this new material quite literally into a framework that allowed for their contemplation by royalty, nobles, and the burgeoning merchant class.

Collected into cabinets of curiosity alongside other natural specimens and feats of elaborate craftsmanship to provoke wit and spark imagination, the goldsmith's exotic products contributed directly to the production of humanist thought and the first stirrings of the Enlightenment. At least in part, their contribution was as palpable evidence of the remote, unknown lands of their origin. Often they combined materials from multiple foreign places into one object, compressing disparate geographies into a handheld form, not unlike holding a smartphone in one's hand in New York City and looking up a map of London while listening to music from Japan.

Nikolaus Pfaff's overwrought *Rhinoceros Horn Goblet with Lid,* designed in 1611 for Rudolf II and now in the collection of the Kunsthistorisches Museum in Vienna, is an excellent case in point. Observing firsthand the cool, grainy waxiness of the cup's carved Indian rhinoceros horn, surmounted by erupting arcs of striated African warthog tusks planted in the golden grotesque of its cover, is to prove the existence of unseen territories through the veracity of the senses. That warthog tusks were to the Early Modern mind not calcified protrusions from the snouts of swine, but rather the horns of a dragon, demonstrates the fallibility in even the most physical of representations.

As referents to places far afield and primarily unseen by their viewers, these *Wunderkammer* objects are key examples of what artist and theorist Robert Smithson (1938–1973) termed "non-sites." In his own work, non-sites consisted of collections of rubble gathered from New Jersey's suburban periphery and arranged in geometric troughs on the gallery floor, often accompanied by aerial maps of the same location hung on the wall. Punning on the idea of New Jersey as a backwater and challenging the supremacy of the New York City art scene, Smithson maintained that these installations were not, themselves, the work, but rather references to the points of collection, the actual "sites." As Smithson explained in a 1970 interview with Paul Cummings, the "non-sites" were "a kind of deep three-dimensional abstract map that points to a specific site on the surface of the earth. And that's designated by a kind of mapping procedure…these places are not destinations; they're kind of backwaters or fringe areas."[4]

In time, Smithson would leave the gallery scene altogether in favor of making his mark directly on the landscape, but the concept of the non-site, of an object as an abstract representation of place, persists. It is encoded in Pfaff's *Deckelpokal* just as it is the impulse underlying selected works in this issue, including Brooks Marks-Swanson's brooches that refer to topiaries in suburban lawns; enameled bowls by Sarah Perkins evoking photographs of the industrial landscape; or Motoko Furuhashi's necklaces that encircle the wearer with the residue of place. With photographs of the source locations intrinsic to the pieces, these particular works are overt in their references. But even jewelry and metalwork that makes its associations less conspicuously can be seen as non-sites, alluding to a range of different meanings/sites: the origins of their materials; the processes of their production; or even their setting, once collected, within the home.

As the Merovingian brooches mentioned above attest, similar associations have long been intrinsic to jewelry, but the conscientious exploration of these notions by contemporary metalsmiths affirm a growing interest in and awareness of the encoded, place-based meanings these objects and object types contain. Among the works in this printed exhibition are brooches and rings that offer miniature vistas of far-off mountaintops;

Bringing ourselves back to our senses, moving us out of our heads and into our hands, these sculptural objects may be doing us a greater service than we know.

bracelets and necklaces that encode maps as a decorative or structural strategy; works that bring together special materials gathered from specific locations. All of these are attempts to direct the viewer to points outside the object in the surrounding world. Affective and enticing, these objects appeal because they are miniaturizations of landscape—digestible bytes of information—that, worn on the body and touched by the hand, are intimately infused with life. These are not the Grand Maps of Borges, Carroll, or Google, but rather deeply personal views of place, created by makers that, working like cartographers, have engaged in an intimate study of site.

In "The Allure of the Map," a 2014 essay in *The New Yorker* about literary fascination with mapmaking, Casey N. Cep reasoned that "literature, like a map, gains its power from selection, from miniaturization."[5] The same could be said about jewelry and metalsmithing. The work gains its power through makers carefully sampling material, form, style, and place, from the world at large and combining these elements into objects on the scale of the body. Like an Apple Watch for the psyche, the items they produce accompany the wearer as she or he traverses between the different sites where their lives unfold, playing an essential role as a marker of identity in navigating public and private spaces.

A similar notion is at play even in unwearable objects of ornament. Whether by intervening in landscape, drawing attention to a particular feature of architecture, or by creating a site for introspection or activity through their aggregation and placement, sculptural, performative, and participatory metalsmithing still implores its viewers to focus in on a specific geography. Sharon Massey's gemlike protrusions in galvanized steel highlight the unseen ducts that power our homes and offices. A mobile jeweler's bench by Michael Bernard turns every location into a studio. Doug Bucci's epergne transforms the very act of eating into a moment of extended contemplation. These objects disrupt the mindlessness of our usual transit, drawing our attention to the specific time and place.

Bringing ourselves back to our senses, moving us out of our heads and into our hands, these sculptural objects may be doing us a greater service than we know. Recent research by Drs. Benjamin Kraus and Howard Eichenbaum at Boston University suggests that our brains code memories by indexing them with time, location, and distance. Their experiments show that grid cells, also called the brain's "internal GPS," do more than simply help us find our paths, but in fact are critical in recording memories of specific events or sequences of actions.[6] By calling our mind's attention to place, by bringing us back from our reveries to the specifics of time and distance, artistic interventions help us make multilayered memories as complex and varied as any GIS map.

Mapping then, is in our brains, in our bones, and certainly on our minds. Through the work of jewelers, metalsmiths, and other artists, it is also on our bodies, in our homes, and in our sights. Affixing the world to us and us to the world, jewelry that maps is itself a wayfinding mechanism, linking us to our past and helping us forge our way forward into the future.

Susie Silbert is Curator of Modern and Contemporary Glass at the Corning Museum of Glass. She has published widely on craft, design, and material culture.

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1 Julie Douglas, "Map of Self," *The Stuff of Life*, podcast audio, 3.9.2016, accessed May 10, 2016, www.podbean.com/media/share/dir-esxcx-16f3125.

2 Avi Steinberg, "The Grand Map," *The Paris Review*, October 5, 2011, www.theparisreview.org/blog/2011/10/05/the-grand-map/.

3 Jorge Luis Borges, "On Exactitude in Science," in *Collected Fictions*, trans. Andrew Hurley (London: Penguin, 1998), 325.

4 Robert Smithson and Jack D. Flam, *Robert Smithson, the Collected Writings* (University of California Press, 1996), 295.

5 Casey N. Cep, "The Allure of the Map," *The New Yorker*, January 22, 2014, www.newyorker.com/books/page-turner/the-allure-of-the-map.

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Lindy McSwan

High Country Ridge Lines, 2014
mild steel, enamel
height range 9–5"
PHOTO: ANDREW BARCHAM

Time spent in the landscape of the High Country in Australia's southeast, which was severely affected by the February 2009 bushfires, has been the subject of my work in recent years. While tragic, a quiet and haunting beauty remains. Mountain ridge lines fade into the horizon: unreachable, layered silhouettes.

Nash Quinn

My Neighborhood
(all participants), 2015
digital print
17 x 20"
PHOTO: NASH QUINN

My Neighborhood
(geographic layout), 2015
copper, nickel, powder coat
20 x 12 x 1"
PHOTO: NASH QUINN

Sarah Perkins & Gwen Walstrand

GWEN WALSTRAND
Blue Tarp, 2013
photograph
24 x 16 x 1"

SARAH PERKINS
Blue Tarp, 2013
copper, enamel
3 x 9 x 9"
PHOTO: TOM DAVIS

Our subject is the town of Cairo, Illinois, a unique place with both rich and tragic stories, a visual showcase of the best and the worst in our American history. It includes booming success as a Mississippi River port with elegant hotels and mansions and, more recently, race riots, appalling violence, and boycotts of local businesses.

GWEN WALSTRAND
White Wall, 2013
photograph
24 x 16 x 1"

SARAH PERKINS
White Wall, 2013
copper, enamel
4 x 10 x 10"
PHOTO: TOM DAVIS

Demi Thomloudis

Right: *Subdivided and Joined (HT)*, 2014
cement, nickel, steel, resin, pigment, silver
18 x 10 x ⅝"
PHOTO: DEMI THOMLOUDIS

4825 Chenevert (Houston Yellow Tape Project), 2014
reclaimed star spindle from 4825 Chenevert street, paint, nickel silver, steel, graphite pencil
6 ½ x 1 ¼ x ⅜"

My individual research is influenced by the vernacular architecture and landscapes of site-specific locations. This research has led me to identify particular aesthetic characteristics and construction techniques that I employ to create works to be worn on the body.

x

Sharon Massey

Brickwork Necklace, 2015
copper, enamel
10 x 4 x 2"
PHOTO: SHARON MASSEY

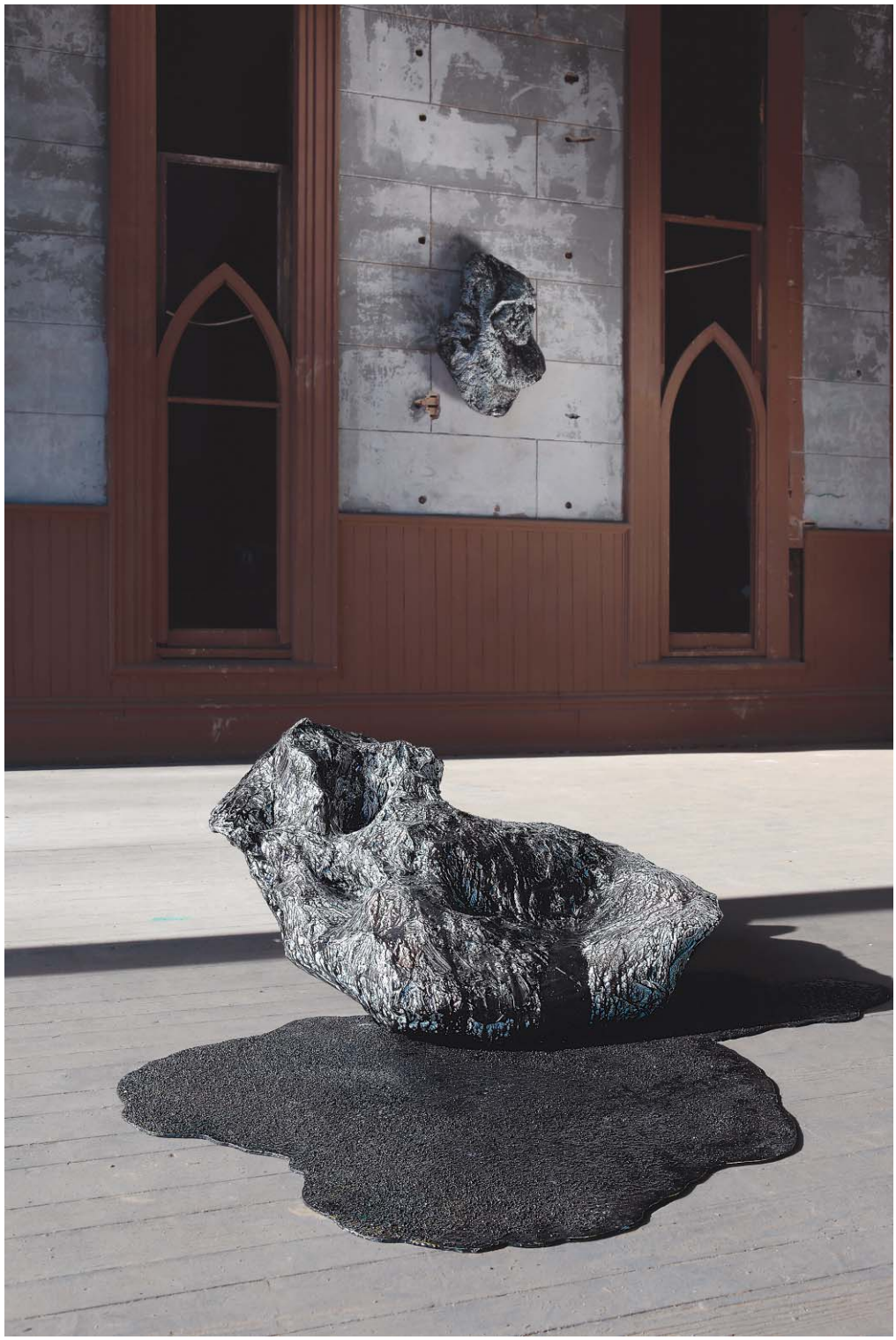
My work is inspired by the post-industrial landscape. As the Rust Belt region has shifted from a reliance on coal, steel and manufacturing, remnants of that past have remained.

Brickwork Pile (brooch), 2014
copper, enamel, silver
3 x 3 x ½"
PHOTO: SHARON MASSEY

Galvanized Gems, 2016
salvaged galvanized steel
largest 6 x 6 x 4"
PHOTO: SHARON MASSEY

Carli Holcomb

I create formless floating worlds that have a seducing, enlightening, and ultimately deceiving presence.... Through the process of making I indulge my desire to create an otherworld, one that bubbles, garishly drips, and slips slowly into lavish amalgamations.



Constellate, 2015
mixed media
48 x 26 x 32"
PHOTO: DAVID HUNTER HALE

Brooke Marks-Swanson

1341 Helmen Drive (brooch), 2015
hand knit leather, 18k gold
2 ¾ x 5 x 1 ½"
PHOTO: BROOKE MARKS-SWANSON

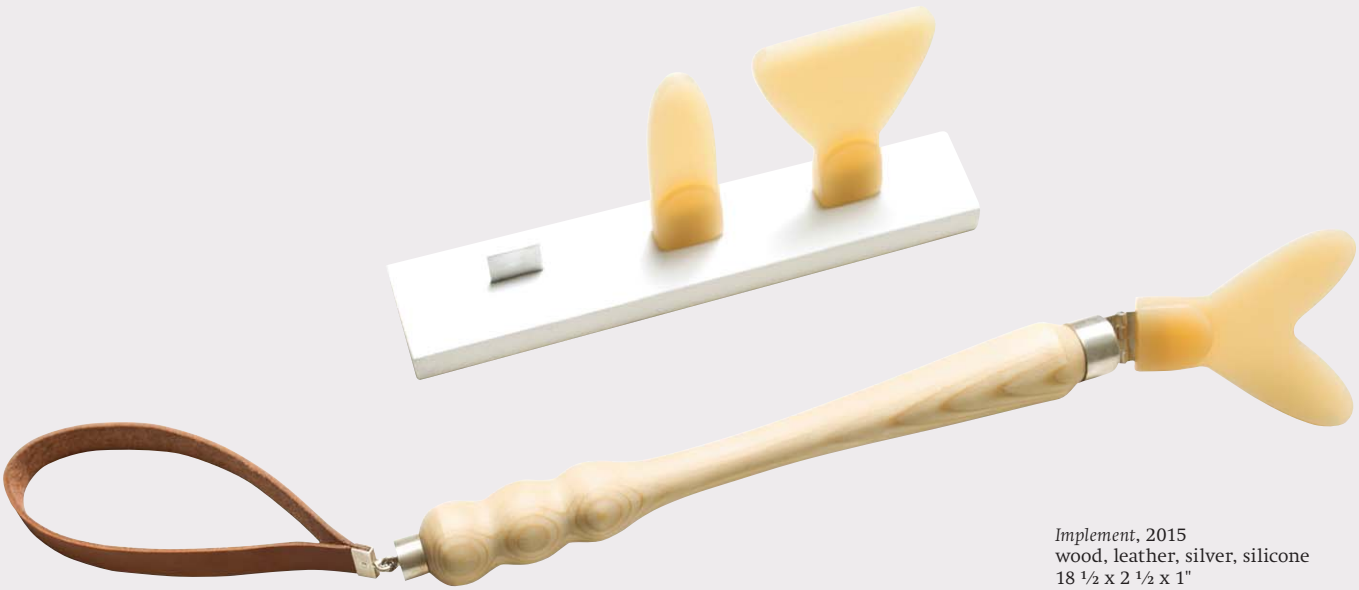
1136 Ironwood Drive (brooch), 2016
hand knit leather, oxidized silver,
22k gold leaf
2 x 5 ¼ x 2"
PHOTO: BROOKE MARKS-SWANSON

Joshua Kosker

Nestle (brooch), 2015 (front & back)
soap, sterling silver, stainless steel
3 ¼ x 2 ¾ x ½"
PHOTOS: JOSHUA KOSKER

[re]embody (installation), 2016
wash basin, water pitcher, soap,
jewelry-related objects
48 x 34 x 26"
PHOTO: KELLY HIDER

Emily Culver



Implement, 2015
wood, leather, silver, silicone
18 ½ x 2 ½ x 1"
PHOTO: EMILY CULVER

This tool was made as an investigation into oral fixations....In mapping interactions one might move from the wrist, to the fist, to the mouth, and to the body.

James Obermeier

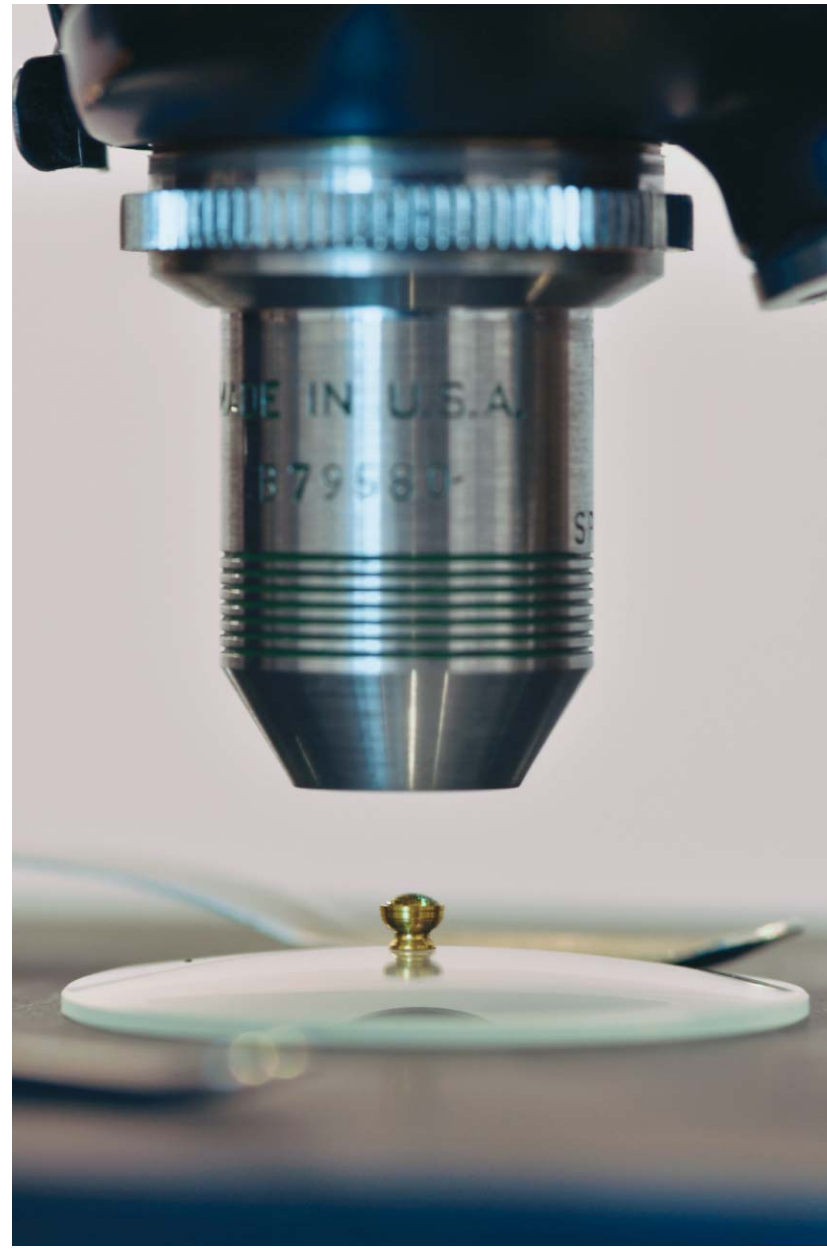
Following the Logic, 2013
cast iron, wood, acrylic
52 x 12 x 30"
PHOTO: JAMES OBERMEIER

As I restore my Victorian home to period condition, I cannot help but reflect on the true connotations of design, of waste, and of value. Caught in this logical framework, I find that I cannot discard the materials that I am forced to replace. Through catharsis, I hope that they can find a new life in the work that I create, and create a language for such foolishness.

Matthew Mauk

Untitled (Glory Hole), 2016
enameled copper,
gold luster, transparency image
(of Caravaggio's *Young Bacchus*), wood
installation 2 x 2 x 1"
PHOTO: MATTHEW MAUK

Sergey Jivetin

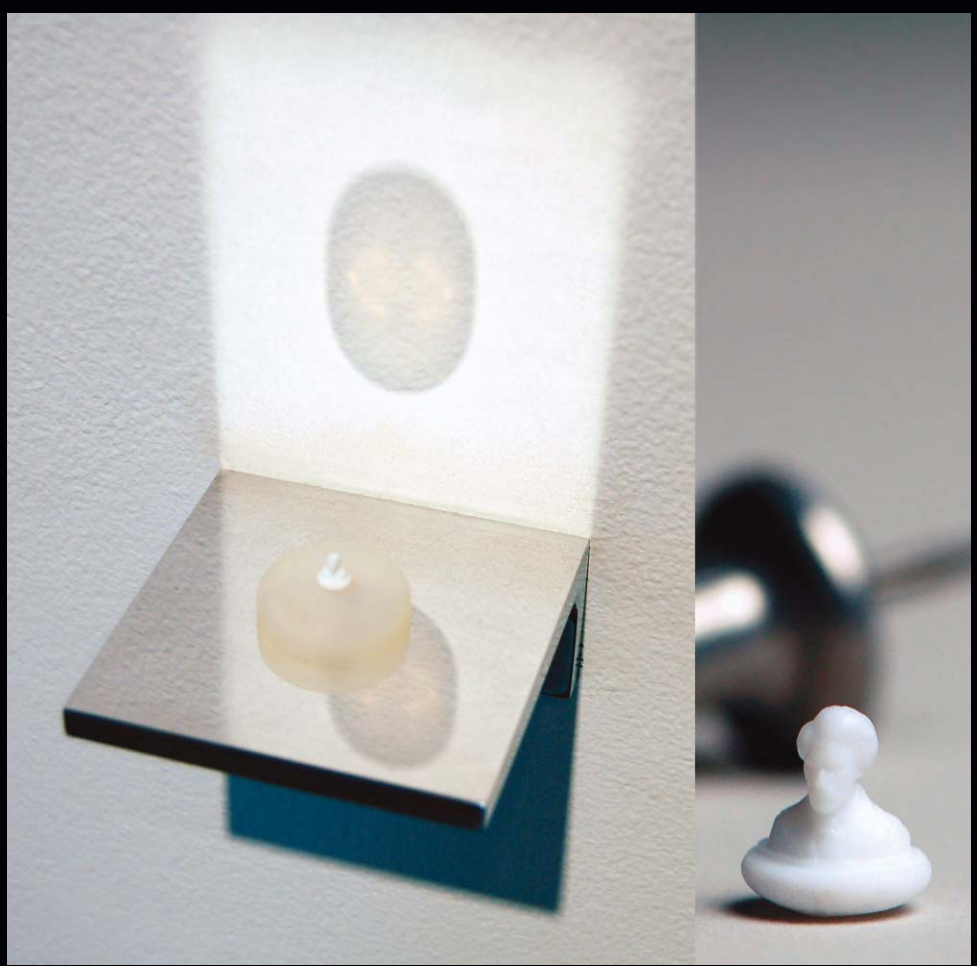


Chalice, 2015
natural gold nugget, microscope
14 x 6 x 6"
PHOTO: SERGEY JIVETIÑ

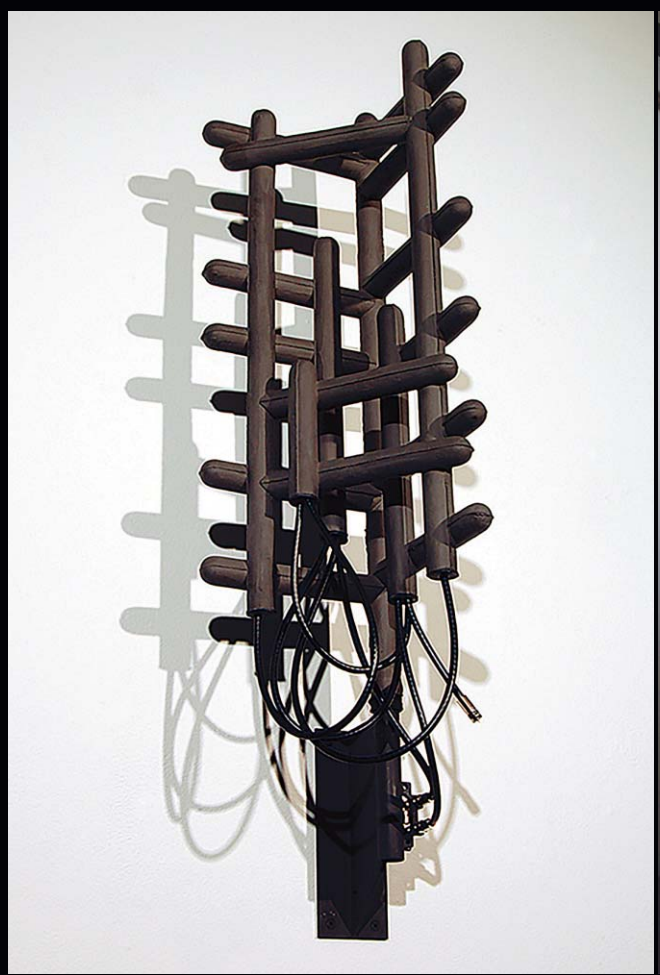
By inserting minute, delicately crafted objects into the grandness of affected natural and manmade landscapes, I juxtapose the microcosmic with the macrocosmic to offer that opportunity to reevaluate the inherent relativity of scale.

Brian Gillis

A Subdermal Power Object for Social Progress (Frederick Douglass), 2016
micromilled bioceramic, aerogel, aluminum
3/16 x 3/16 x 3/16"
PHOTO: BRIAN GILLIS



Brian Gillis



A Directional Antenna for Broadcasting Pirate Radio, 2016
porcelain, copper, steel
24 x 10 x 10"
PHOTO: BRIAN GILLIS

Dinu A. Gavris

The series explores the relationship between us and technology, and also between each other through the filter created by technology.

Necklace, 2015
leather, found electric cord, silicone
pendant 5 x 4 ½"
PHOTO: ANDREW KUEBECK

Kirk Lang

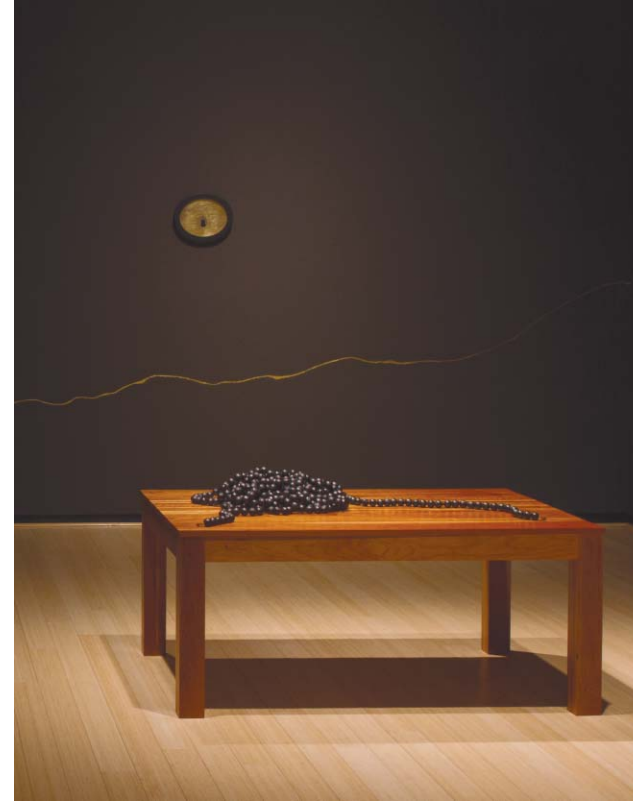
Constellation 1 (malleus), 2014
titanium, aluminum, brass,
meteorite, carbon, electronics
12 x 20 x 6"
PHOTO: KIRK LANG

Constellation 2 (circinus), 2014
titanium, aluminum, brass,
meteorite, carbon, electronics
14 x 6 x 5"
PHOTO: KIRK LANG

Michael Dale Bernard

ArtCycle (Milwaukee, Oakleaf Trail to Veteran's Park), 2015
handbuilt 3-wheeled bicycle with jeweler's bench
84 x 40 x 48"
PHOTO: RACHEL DAVIS

Caroline Gore



...mercurial silence..., 2014
(installation view)
(foreground) *collide*, reclaimed cherry wood from inherited furniture; jet, black spinel, silk, 18k gold, oxidized sterling silver
table 24 ½ x 49 ½ x 33 ¾"
PHOTO: MARY WHALEN

...mercurial silence..., 2014
5 x 7"
tintype (of *revenir for Niobe* being performed)
PHOTO: MARY WHALEN

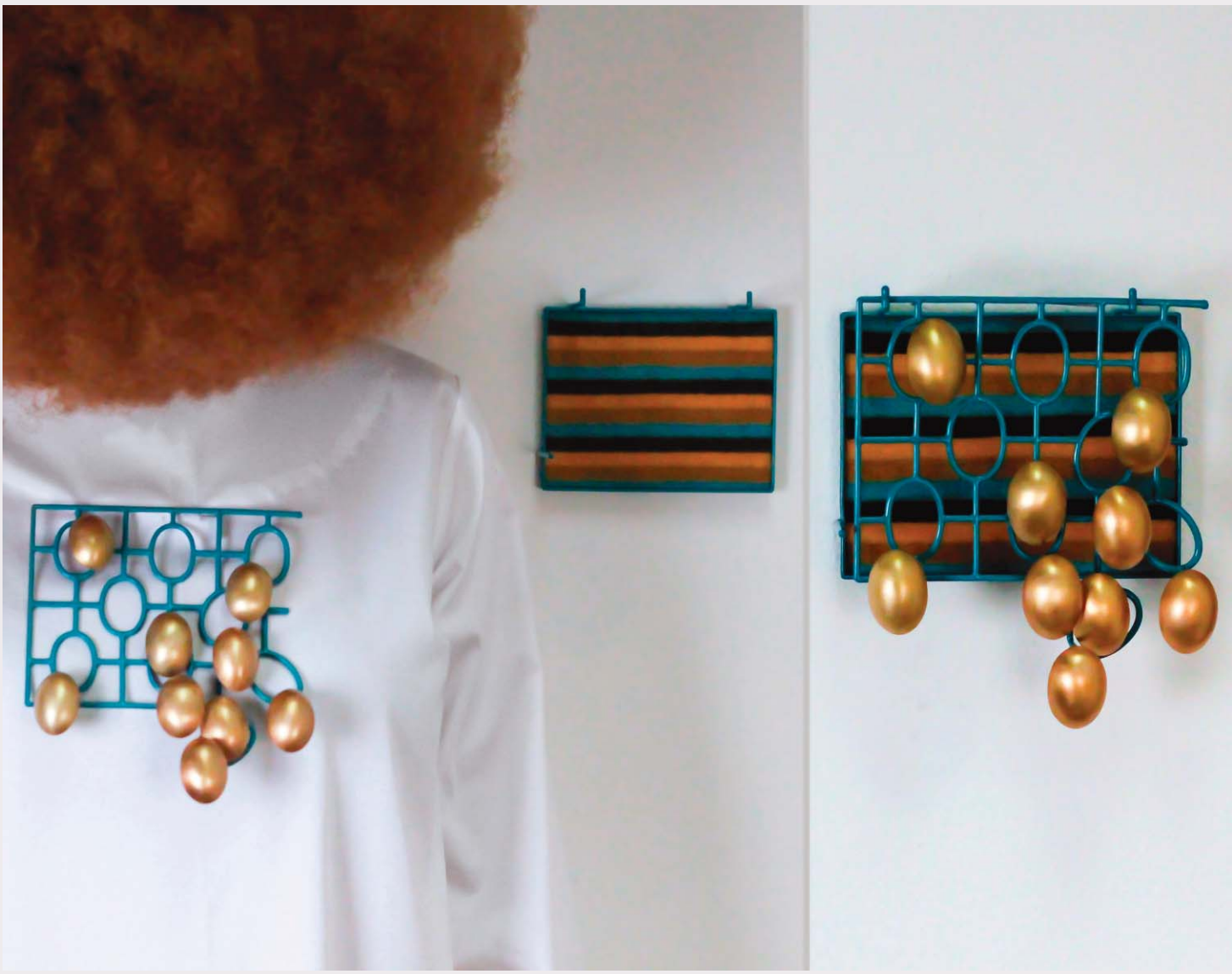
Tova Lund

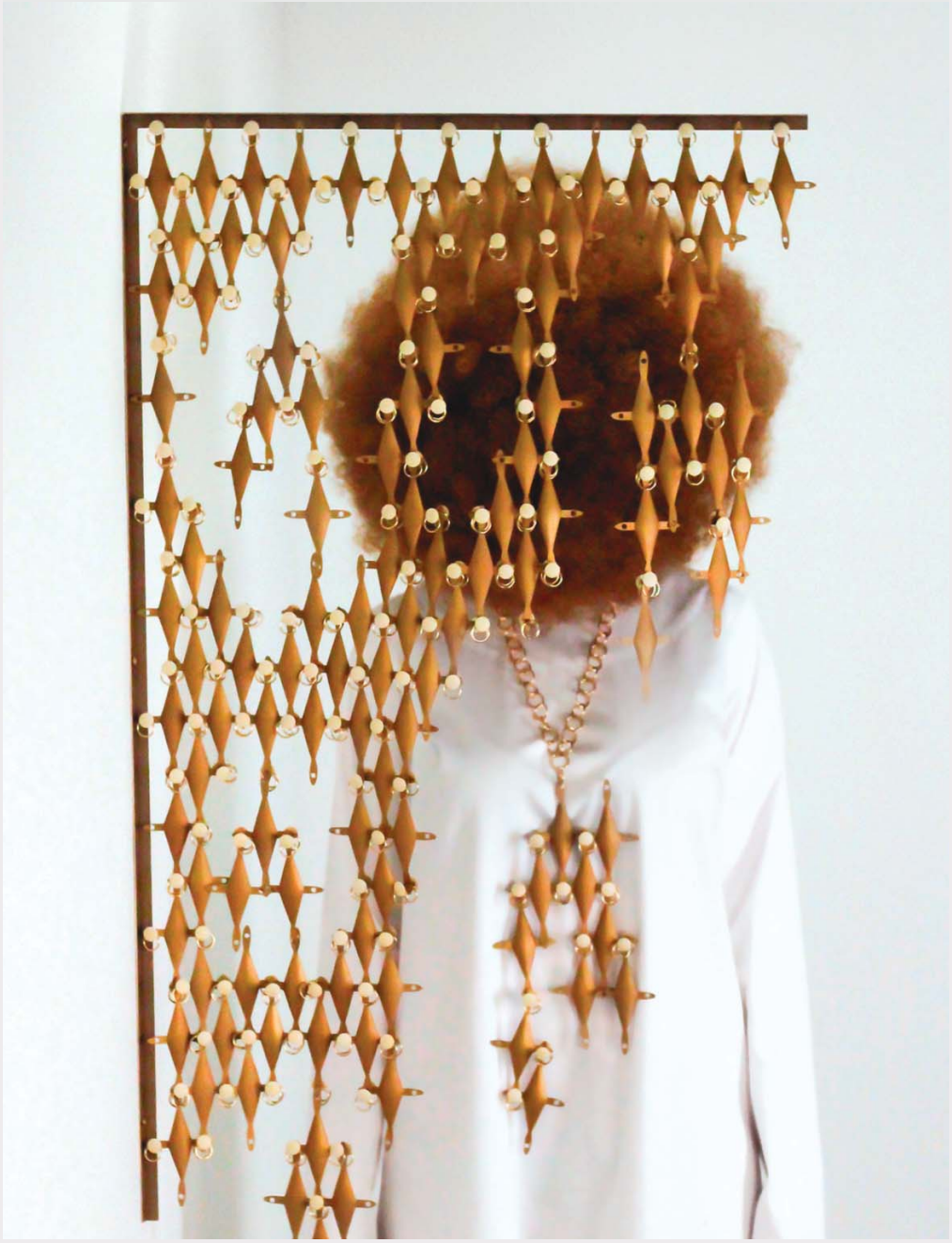
Drag, 2015
rope, rock, brass
3 x 4 x 6'
PHOTO: DYLAN CALDWELL

This series of sculptural jewelry is constructed from objects that were found and collected locally.... The work considers the relationship between place and self in both a physical and psychological way.

Seth Papac

Cali Condensation (brooch with wall frame/mount), 2015
brass, powder coated brass, velour
mount: 7 x 6 x 4"
PHOTO: SETH PAPAC





Cali Condensation (screen with 5 removable pendants), 2015
brass, anodized aluminum, plastic
70 x 25 x 1 ½"
PHOTO: SETH PAPAC

Midcentury modern screens created dividers on residential structures, allowing for privacy but not inhibiting air flow. Similar to jewelry, this framing of a private space hides and reveals the interior.

Renee Zettle-Sterling

Object of Mourning: Gone Before #2, 2014
digital print
24 x 18"
PHOTO: RENEE ZETTLE-STERLING

Object of Mourning: Gone Before #4, 2014
digital print
24 x 18"
PHOTO: RENEE ZETTLE-STERLING

Tanya Crane

Cultural imprints position me in a liminal existence between prejudice and privilege. I am Black and White.…This paradox of the appropriation of Black culture by a mainstream white culture in which race is still socially stigmatized is fundamental to my work.

Canopica, 2014
sea grass, silver, Nu gold
28 x 8 x 4"
PHOTO: JIM ESCALANTE

Leila DuMond

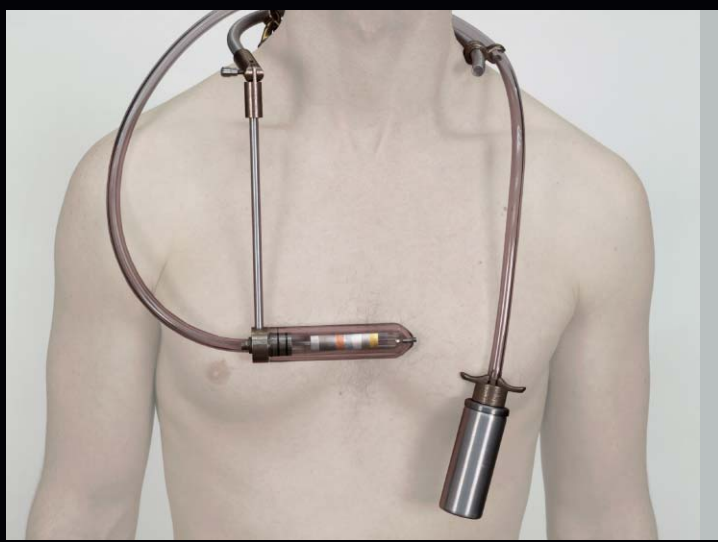
Decomposer, 2015
cast bronze
1 ½ x 2 x ¼"
PHOTO: LEILA DUMOND

Touch, 2015
gold plated copper
3 ½ x 3 ¾ x 3 ¾"
PHOTO: LEILA DUMOND

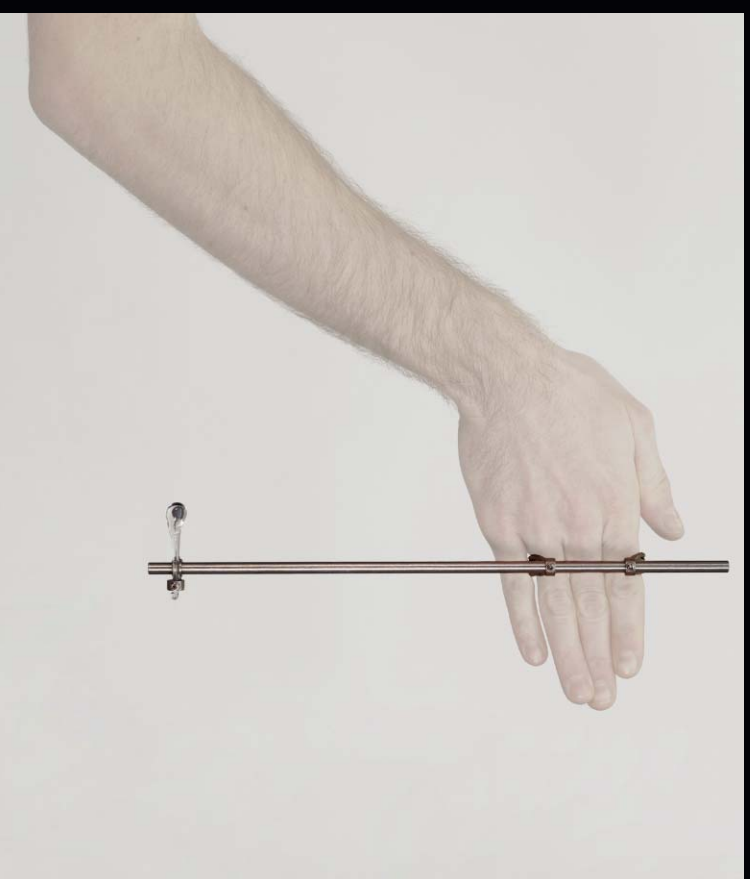
The objects I make are a direct response to sensation, site, and form.... They are transitory forms between self and other, object and adornment.

Bryan Kekst Brown

The body acts as the site for these objects as well as a factor in the outcome of each process. Through heat, conductivity, movement, and manipulation, the wearer engages with each system.



Oxidation1, 2015
canned oxygen, argon, vinyl tubing, 3D printed stainless steel/ bronze, stainless steel, borosilicate glass, gold, platinum, silver, zinc, copper, iron, titanium, aluminum
16 x 7 x 12"
PHOTO: BRYAN KEKST BROWN



Liquid/Solid, 2015
3D printed stainless steel/bronze (nickel plated), stainless steel, borosilicate glass, gallium
2 x 12 x 1 ½"
PHOTO: LOUISE O'ROURKE

Yu-Chi Chien

Mountain, 2015
sterling silver
3 ½ x 2 ½ x ¾"
PHOTO: ELIZABETH TORGERSON-LAMARK

Undefined, 2015
sterling silver, nickel silver, aluminum, steel, acrylic
28 x 70 x 8 ½"
PHOTO: ELIZABETH TORGERSON-LAMARK

Motoko Furuhashi

Path, 2014
steel, road segment, sterling silver
36 x 38 x 6"
PHOTO: MOTOKO FURUHASHI

Path (necklace), 2014
steel, road segment, sterling silver
31 x 14 x 2"
PHOTO: MOTOKO FURUHASHI

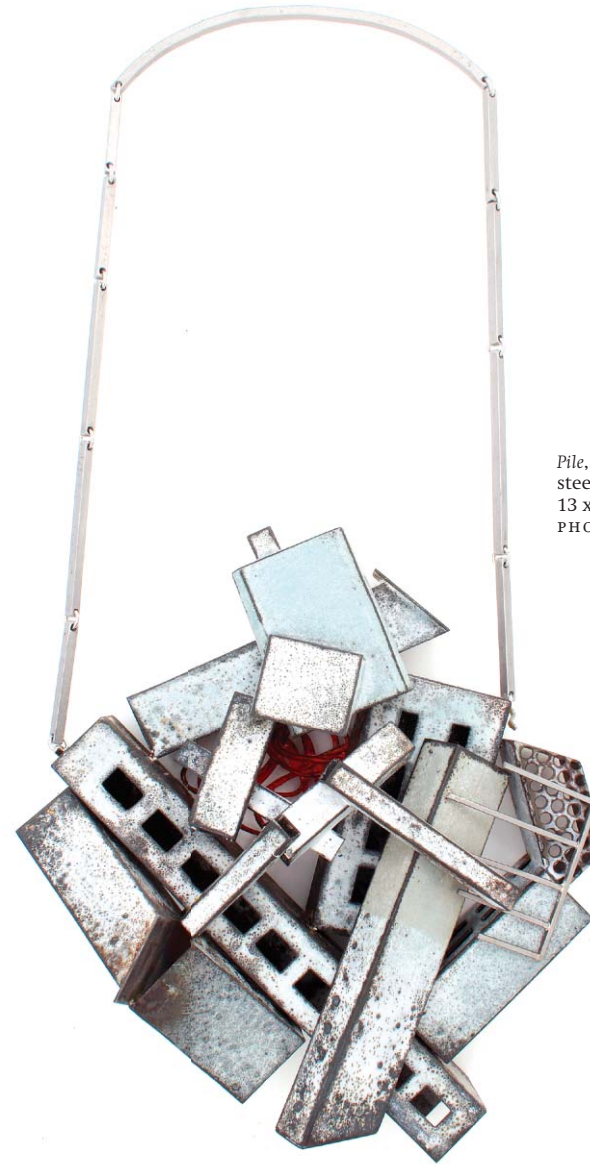
Relevant to the site from which it has been excavated, each found object is a unique representation of the interrelationships between time, location, perception, and importance.

Kerianne Quick

Turner Co., 2015
foraged and carved bricks, knotted silicon
26 x 16 x 3"
PHOTO: KERIANNE QUICK

Kat Cole

Construction Necklace, 2015
steel, enamel, sterling silver, rubber
5 ½ x 4 x 1"
PHOTO: KAT COLE



Pile, 2015
steel, enamel
13 x 7 x 3"
PHOTO: KAT COLE

I look to the built environment of the city where I live for the formal qualities of my work… Monumental structures are interpreted into the intimate scale of jewelry and are completed when worn on the landscape of the body.

Steven Ford & David Forlano

Shape 9, 2013
ebony, silver, steel,
paint, polymer, wood
base 6 x 6 x ¾";
pin 3 ¼ x 3 ¼ x ½"
PHOTO: FORDFORLANO

We occasionally step outside of our usual habits, materials, and inspirations. These pieces represent one of those moments. These small "paintings" hang on a wall. A brooch is mounted within the environment of the painting. Both the brooch and structure are complete with and without their other component.

Wei Lah Poh

Graniteware (necklace), 2016
found enamelware,
mild steel, thread
18 x 8 ½ x 2"
PHOTO: AZUR MELE MCHUGH

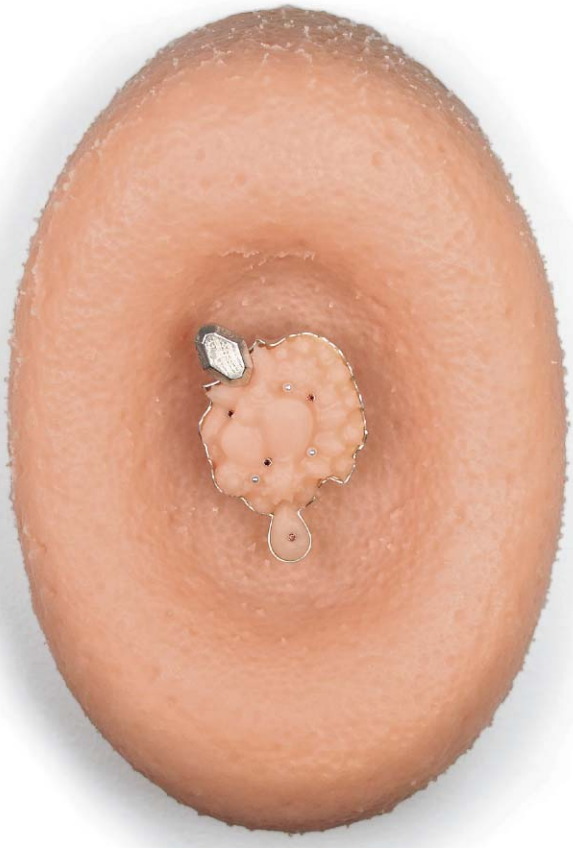
Green Dish Elevated (necklace), 2015
found enamelware, silver, string
¾ x 8 ¼ x 13 ¼"
PHOTO: AZUR MELE MCHUGH

Brice Garrett

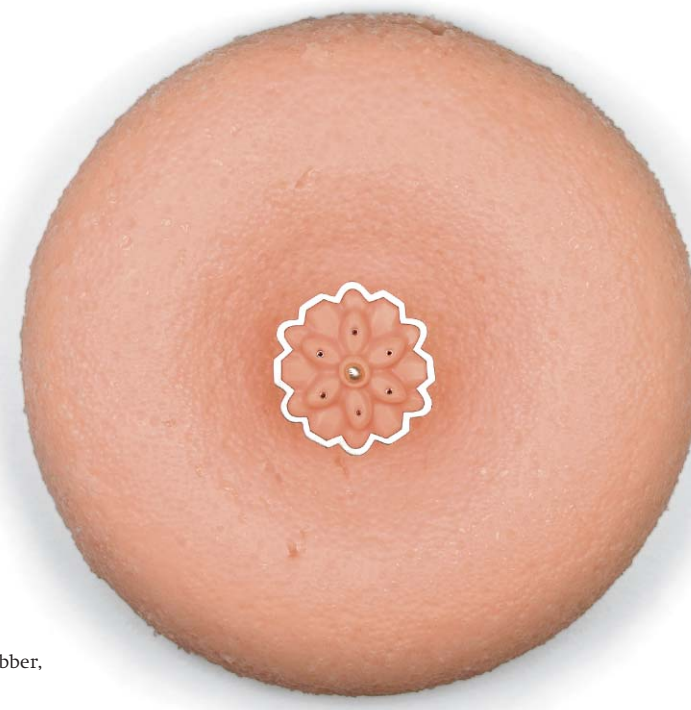
You, The Haunted (Gem 4.1-4.6), 2016
porcelain, graphite, lacquer
7 x 4 x 1 ¼"
PHOTO: BRICE GARRETT

This series considers and questions my position as a jeweler and freelancer in relation to the influences of contemporary craft in today's creative labor markets.

Jill Baker Gower



Fleshgem Brooch #3 (with wall mount), 2015
sterling silver, silicone rubber, garnets, pearls
12 x 8 x 4 ½"
PHOTO: JILL BAKER GOWER



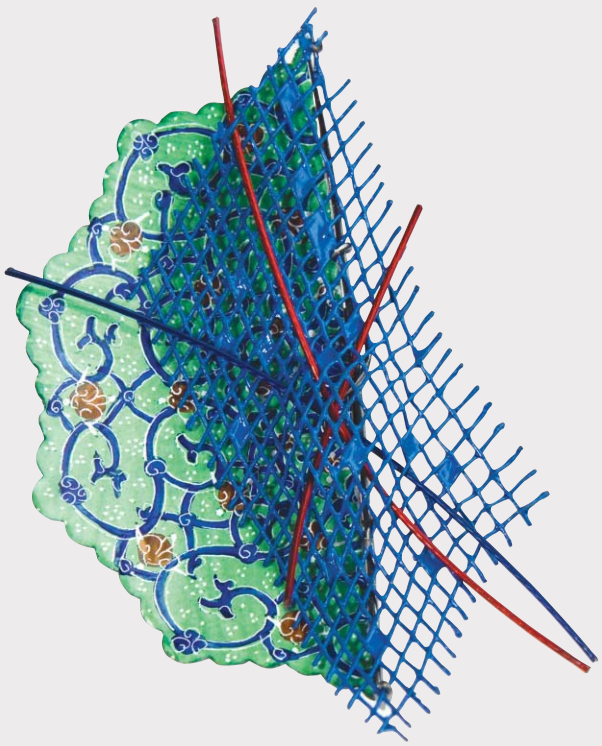
Fleshgem Brooch #5 (with wall mount), 2015
sterling silver, silicone rubber, garnets, pearls
12 x 12 x 4"
PHOTO: JILL BAKER GOWER

Raïssa Bump

Necklace: Meeting, 2015
sterling silver, copper,
vintage beads, mica, mixed media
pendant 8 ½ x 6 ¾"
PHOTO: TINY JEWELER PHOTOGRAPHY

Amir Sheikhvand

Torang (brooch), 2015
steel, copper, enamel,
rubber coating
2 ¾ x 4 x 1 ¾"
PHOTO: AMIR SHEIKHVAND



Spring (brooch), 2014
18k gold, brass, copper,
enamel, wood
2 ⅜ x 1 ¾ x ¾"
PHOTO: AMIR SHEIKHVAND

My work involves exploring and experimenting to make a correlation between culturally inherited Persian styles of craft forms and new forms of contemporary art jewelry. The resulting work connects Eastern adornment with Western ideas, thus bridging a vital cultural and geographical gap.

Tracy Black

Solace Untitled #12, 2015
copper, fabric, steel, thread
12 x 7 x 1 ¾"
PHOTO: TRACY BLACK

Iris Bodemer

X irritant (neckpiece), 2013
antimony, steel
11 ½ x 6 ¾ x 1 ¼"
PHOTO: JULIAN KIRSCHLER

Words (neckpiece), 2013
steel, parcel string, tape
15 x 6 x 1"
PHOTO: JULIAN KIRSCHLER

Jacqueline Lung

Have a Crack, 2015
egg shell, rubber, bronze, resin,
steel, neodymium magnets
12 x 8 x 2 ½"
PHOTO: JACQUELINE LUNG

Have a Crack is a piece in which imperfections become the point of interest and complete the piece. When the egg cracks, the gold interior is revealed, inducing the counterintuitive acts of cracking an egg and breaking a piece of jewelry.

Katja Toporski

Etude 3, 2015
silver, porcelain, reconstituted eggshell
3 x 1 ½ x 1"
PHOTO: KATJA TOPORSKI

Chauvet 2, 2016
silver, porcelain, acrylic
pendant: 4 x 2 ½ x 2"
PHOTO: KATJA TOPORSKI

Jeffrey Clancy

Candlestick Holder with a Repair, 2015
pewter
5 ½ x 5 ½ x 5 ½"
PHOTO: JIM ESCALANTE

Doug Bucci

Sweetmeat, 2013
3D printed stainless steel, nylon, biocompatible resin, sili
16 ½ x 21 ½ x 21 ½"

When looking back at dining in the 18th century and placing it in a social context, it was clearly a display of wealth, power, and status. In the present day, such over-indulgences can have deadly consequences, leading to obesity, diabetes, and diabetic complications.

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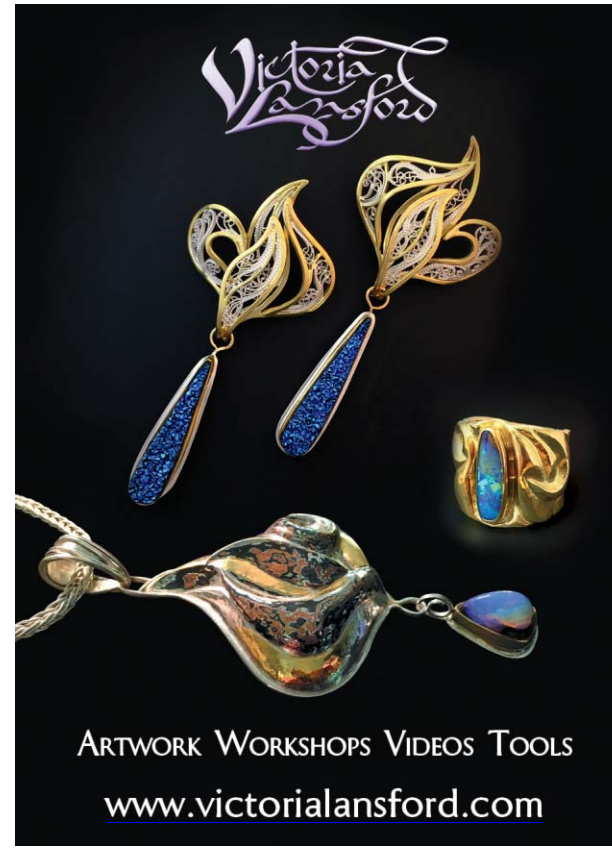

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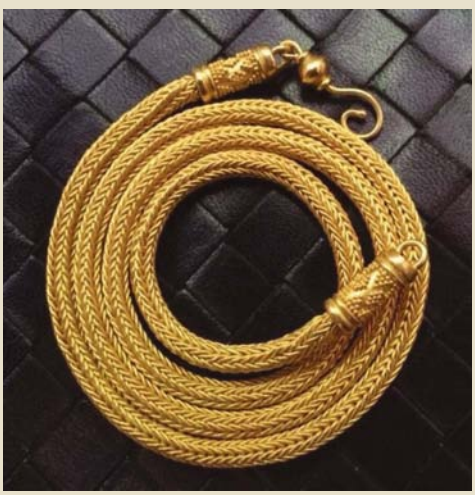

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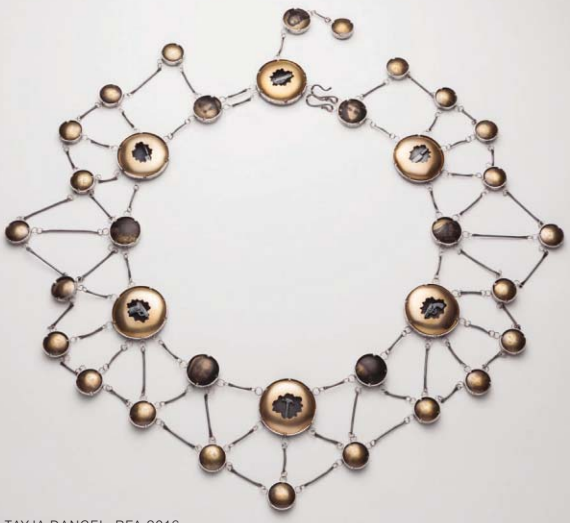

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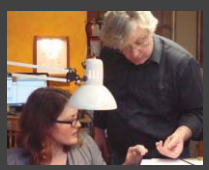

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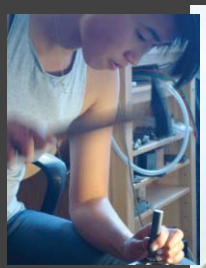

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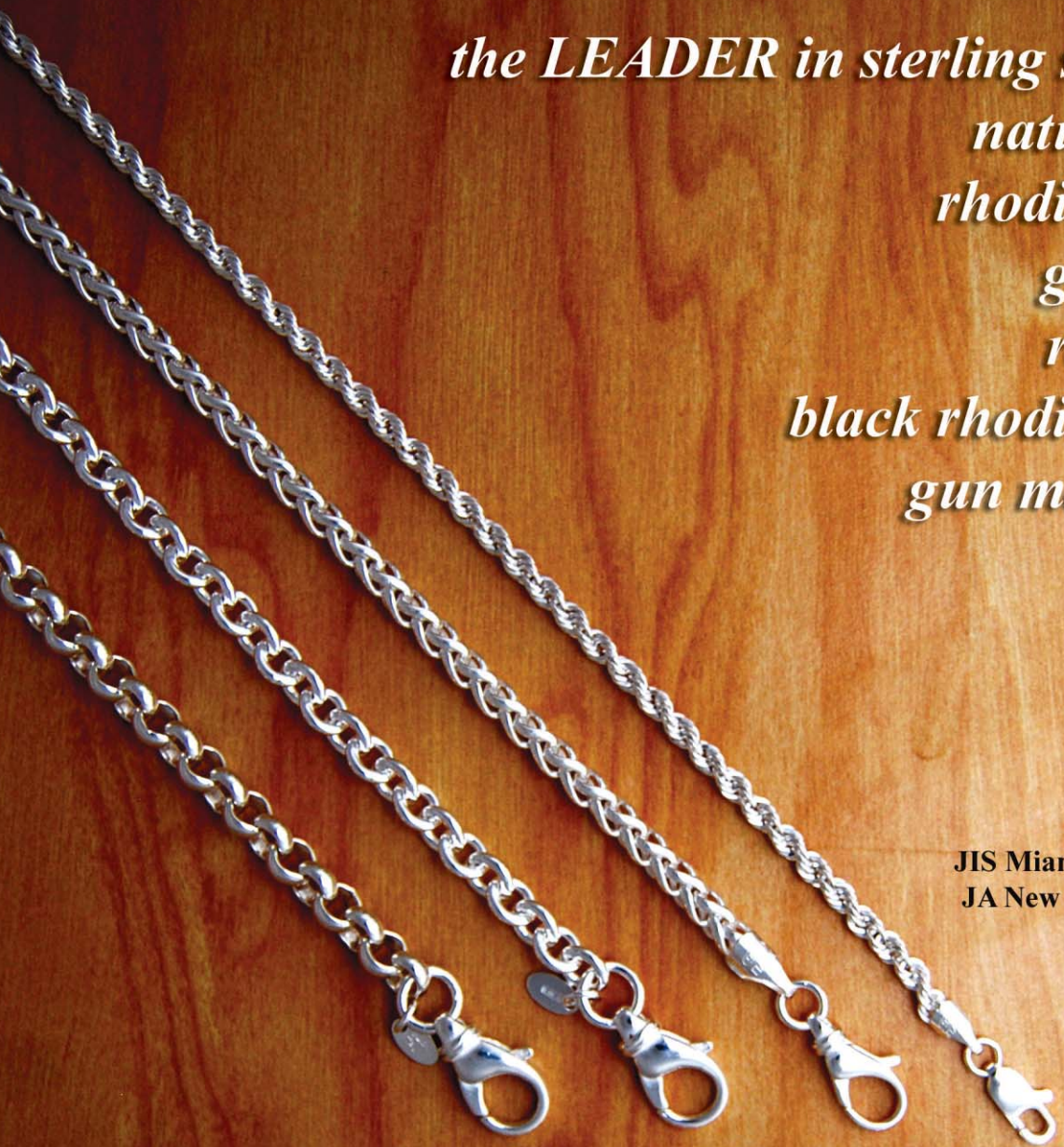

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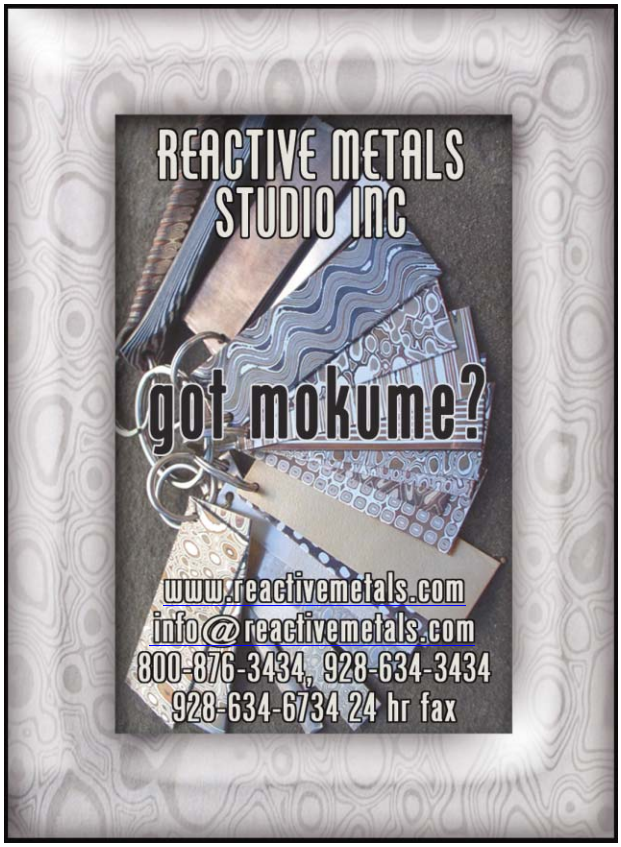

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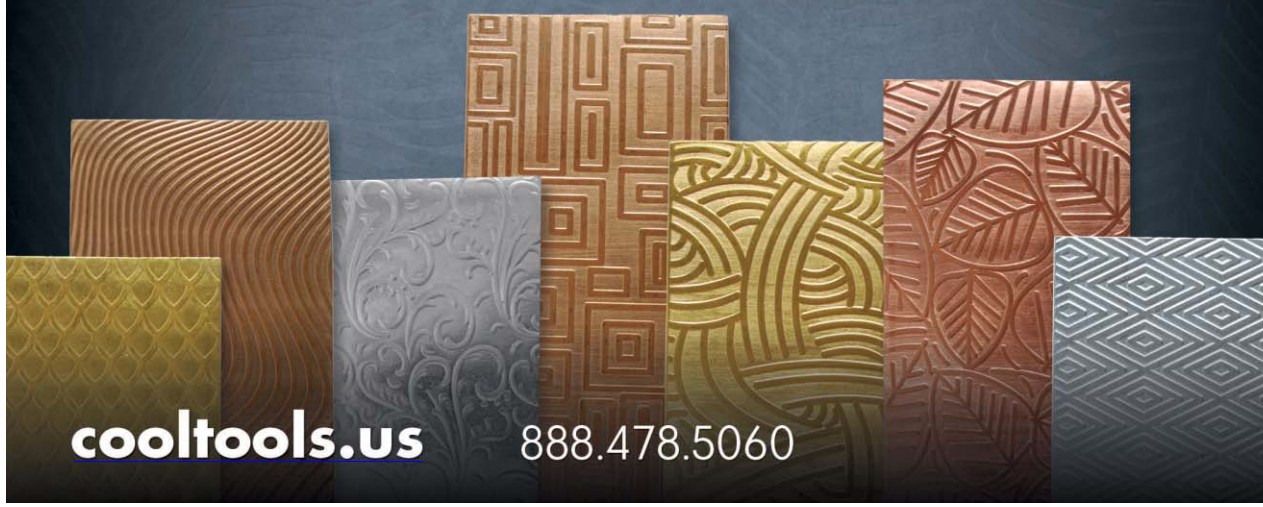

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DESIGN COMPETITION

Every year, the MJSA Vision Awards celebrate outstanding achievements in jewelry making and design. The winning entries are profiled in the August issue of *MJSA Journal,* and will be displayed during the 2017 MJSA Expo at the Javits Center in New York City. Entries for the 2017 competition will be accepted starting in January. For more information, go to *MJSA.org*.

1

1| First Place, Professional Excellence, 4+ Years in Business: Tourmaline ring by Klaus Kutter, A Jour Jewelry Inc., Bristol, Rhode Island

2| Second Place, Professional Excellence, 4+ Years in Business: "Legend of Maui" pendant by Ian Douglas, Inspired Jewellery, Wellington, New Zealand

3| First Place, Professional Excellence, 1-3 Years in Business: "Emerging" brooch/pendant by Baiyang Qiu, BQ Jewelry, Milpitas, California

2

3

4

5

6

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9

4| Second Place, Professional Excellence, 1-3 Years in Business: "Shangri-La" ring by Gina Ferranti, GiGi Ferranti Jewelry, Brooklyn, New York

5| CAD/CAM Distinction (sponsored by EnvisionTEC): "Pink Buddha" earrings by Gregoré Morin, Gregoré Joailliers, Santa Barbara, California

6| Responsible Practices Distinction (sponsored by Umicore Precious Metals): Black diamond tennis bracelet by Sandy Leong, Sandy Leong Fine Jewelry, New York City

7| Laser Distinction (sponsored by LaserStar Technologies): "Bubble" brooch/pendant by Baiyang Qiu, BQ Jewelry, Milpitas, California

8| Custom Design Distinction (sponsored by Century Casting): "Medallion" bracelet/pendant by Cynthia Renée, Cynthia Renée Inc., Chapel Hill, North Carolina

9| First Place, Future of the Industry Award (sponsored by the MJSA Education Foundation): "Union" (top) and "The Wish" by Seung Jeon Paik, Savannah College of Art & Design, Savannah, Georgia

10| Second Place, Future of the Industry Award (sponsored by the MJSA Education Foundation): Leg adornment by Jizhi Li, Academy of Art University, San Francisco

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SNAG // Society News

SNAGneXt Recap

SNAG Welcomes New Elected Members

At the May 2016 Conference in Asheville, SNAG welcomed the following new board members: **Brigitte Martin** – President Elect, Editor and Founder of crafthaus; Board Members - **Jill Baker Gower**, Associate Professor, Department of Art, Jewelry/Metals, Rowan University; **Ezra Satok-Wolman**, artist, writer, and lecturer; and **Elizabeth Shypertt**, curator and former gallery owner. Elected to the NEC was **Rebecca Rose**, artist.

To learn more about the new board members please visit: snagmetalsmith.org/about-snag/board-past-presidents/

SNAG Thanks SNAGneXt Volunteers

SNAG's 45th Conference SNAGneXt, was held in Asheville, NC from May 18 – 21, 2016. The conference was dedicated to Lifetime Achievement Award winner, **Gary Noffke**. Thank you to Rio Grande and Halstead for being platinum level sponsors. The conference had a great line up of speakers, exhibitions, activities, and events all thanks to the hard work of our amazing volunteers! Thank you also to all of our volunteers, staff, and board for an amazing and successful event!

If you are interested in volunteering for SNAG please visit: snagmetalsmith.org/get-involved/volunteer/

eBook & Links Raise Money for SNAG During SNAGneXt

Linking Our Lineage, Volume 2 is an ebook of jewelry and metalsmithing techniques edited by SNAG's Director of Technical Education, **Victoria Lansford**. The processes illustrated range from beginning to advanced, and are presented with over 190 color photographs and 3 videos. The links created and written about were part of the 2016 Links Project, a fundraiser for SNAG during SNAGneXt in Asheville, NC. All proceeds from the book benefit SNAG.

To purchase the book please visit: snagmetalsmith.org/resources-opportunities/tech-talks/linking-our-lineage/

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Halstead Design Challenge Winners Announced at SNAGneXt

First Place, Gabrielle Gould, *Spring Garden View*

Metalsmiths from around the country made it shake, rattle, and spin for the inaugural **Halstead Design Challenge**.

A kit with fifty Halstead components including sterling silver, copper and brass supplies in the form of sheet metal, chain segments, wire, blanks, links, rivets and beads was sold to only one-hundred lucky artists on the SNAG website. They all sold out within twenty-four hours. Artists were asked to create a kinetic brooch using the Halstead supplies and adding one found object.

Participants were asked to use fifty percent or more of the kit to create a kinetic brooch. Twenty submissions were exhibited at Blue Spiral 1 Gallery in Asheville, NC during the annual SNAGneXt conference that was held in May.

Featured artists included John Rose, Corliss Rose, Kirsten Denbow, Gabrielle Gould, Mana Hewitt, Ed Lay, Ace McCasland, Betty McKim, Kathryn Osgood, Steven Parker, Elina Peduzzi, Pegi Pike, Stacy Heptig Rodgers, Julie Sanford, Jina Seo, Matt Smith, Jessica Todd, Faye Simmonds, Erin Cora Turner, Corin Herzog, and Deborah Vivas.

The jury (Hilary Halstead Scott, Sam Skelton and Brigitte Martin) was impressed by the highly diverse work that was created. First place went to **Gabrielle Gould** for her brooch, *Spring Garden View*, second place went to **Stacy Heptig Rodgers** for *Various Species*, and third place went to **Kirsten Denbow** for her brooch titled *Freedom*.

The runner ups included **Mathew Smith**, **Jessica Todd**, and **Erin Cora Turner**. The top three winners received cash prizes and their submissions will go into the permanent Halstead collection on display at company headquarters in Prescott, AZ.

The brooches were for sale during the exhibition at Blue Spiral 1 Gallery in Asheville, NC, helping to raise funds for SNAG. A virtual exhibition of the brooches can be found at: www.snagspace.org/2016-halstead-design-challenge

SNAG // Society News

SNAG Educational Endowment Scholarship Recipients 2016

SNAG awards three student scholarships with at least one award given to a student that is currently an undergraduate. These scholarships are for tuition towards the students' degree granting programs. Congratulations to the 2016 Educational Endowment Student Scholarship recipients.

$2000 Award, Alexis Spina
University of Georgia

$1000 Award, Rachel Ness
University of Wisconsin – Stout

$1500 Award, Seung Jeon Paik
Savannah College of Art and Design

SNAG also awards three scholarships for emerging and mid-career artists to use toward a workshop of their choice in North America. Congratulations to the 2016 Educational Endowment Emerging/Mid-Career Artist Scholarship recipients.

$2000 Award
Masako Onodera

$1500 Award
Katja Toporski

$1000 Award
Raissa Bump

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Apply via juriedartservices.com by September 12, 2016 for CraftBoston Spring held on April 21 - 23, 2017 and CraftBoston Holiday held on December 15 - 17, 2017.

Apply for the CCCD Research Fund Grant

The Center for Craft, Creativity & Design's Craft Research Fund grant program advances and expands research about craft in the United States. Proposals are welcome from curators, researchers, independent scholars and graduate students.

Application Deadlines:
September 17, 2016 | Graduate Grants
October 21, 2016 | Exhibition Grants
October 31, 2016 | Travel Grants

Present Tense ACC National Conference

The American Craft Council is pleased to present their 12th national conference taking place on October 13-15, 2016 at the Kaneko in Omaha, Nebraska. The conference, "Present Tense," will give attendees two and a half days of moderated, unscripted dialogues among leading creatives thinkers of different disciplines, generations, and worldviews.

To purchase a ticket to the conference visit craftcouncil.org/presenttense

Listings on our Springboard are free and reach over 3,000 members. Post your listings at: snagmetalsmith.org/springboard/opportunities

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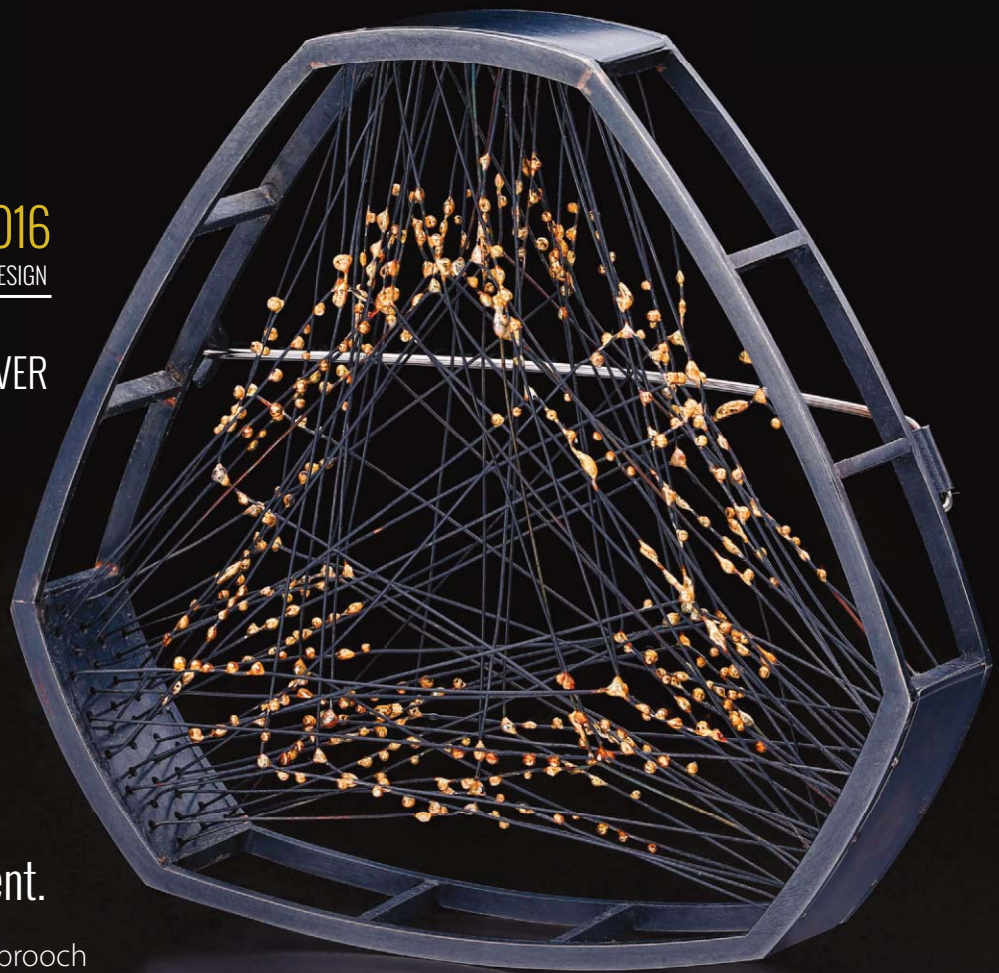

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